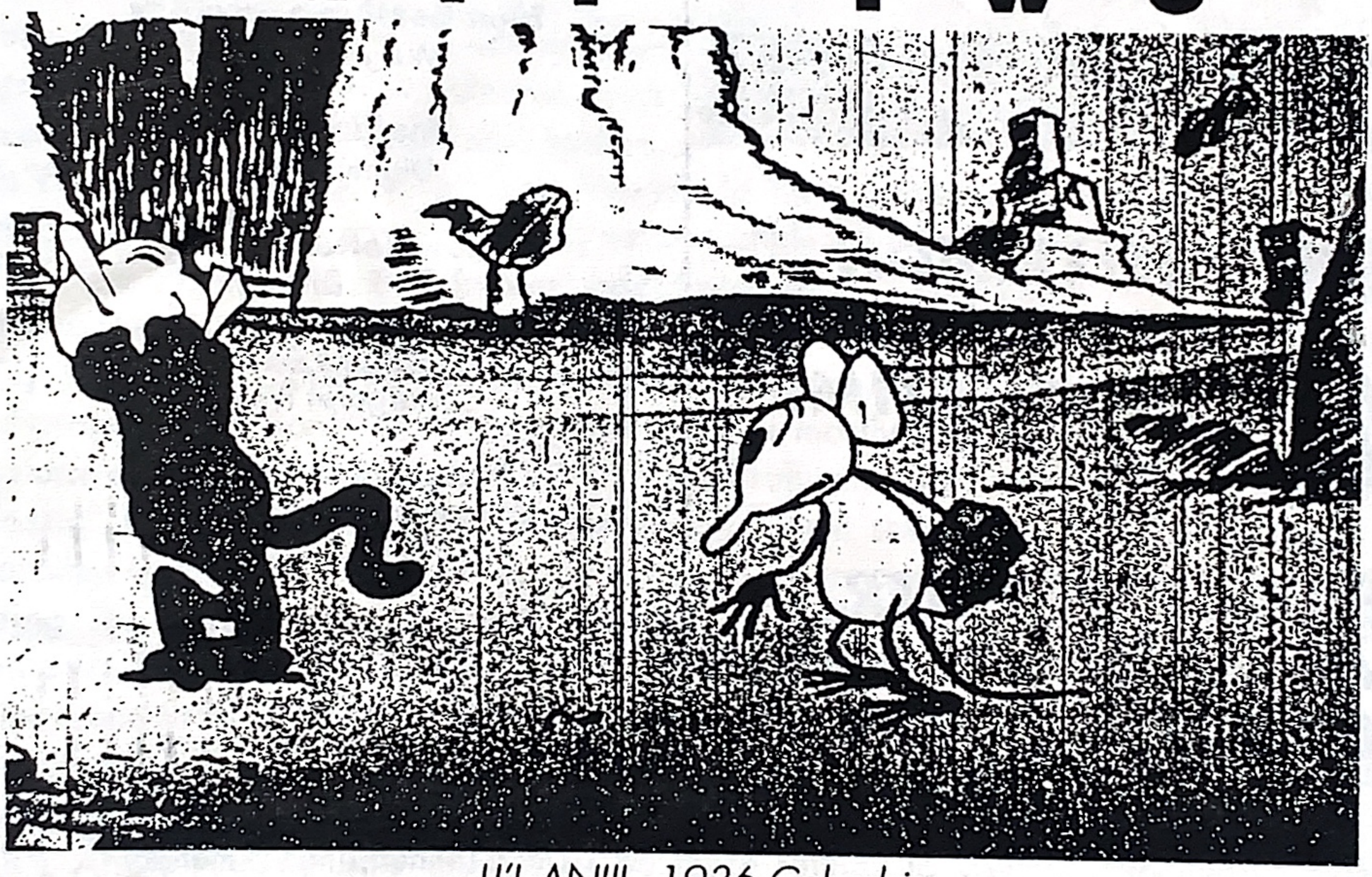
ASIFA EAST

ANYMATOR

A NEWSLETTER OF THE ANIMATED ARTS

Columbia Animation
Part Two



LI'L ANJIL, 1936 Columbia

1929-1949

Friday, September 17, 1993 6:00 NYU

Tisch School of the Arts Corner of

Waverly & Broadway, Room Number 109

SEPTEMBER 1993

redrawn entirely and refilmed in color. As a result, they suffer all the idiosyncratic alterations of the cheap, sloppy process that has so damaged the black and white Fleischer POPEYE films that underwent this treatment. A PEE-KOOL-YAR SIT-CHEE-AY-SHUN will be screened as it originally appeared in 1944.

The TOBY THE PUP series was developed soon after the Charles Mintz Studio moved to the West Coast, but Columbia chose not to release them and they were all distributed by RKO Pictures. Today, there are no known, complete prints of any TOBY THE PUP cartoons. This program will feature the only known footage extant from this early sound series: two excerpts from TOBY IN THE MUSEUM (1930), from the Library of Congress Film Collection.

These early TOBY shorts, like the early SCRAPPY cartoons and certain other Columbia series entries (specifically THE CRYSTAL GAZABO with KRAZY KAT) are THE prime examples of transplanted New York-style/West Coast films that resemble the early Fleischer NY period noted for its gritty and surreal embellishments.

THE CARPENTERS was produced by Cartoon Films Ltd., a company that made theatrical commercials and sponsored films. It is one of several attempts they made in the period 1939-41 to start a theatrical series.

Columbia Cartoons Part II

1. **TOBY IN THE MUSEUM**, 1930. Sid Marcus and Dick Heumer, dir. (RKO release). TOBY THE PUP. These two excerpts represent the only known examples of this series extant. From the Library of Congress.

2. **MERRY MANNEQUINS** (1937) Ub Iwerks, director.

3. **THE CRYSTAL GAZABO** (1932) Ben Harrison, director.

4. **SPRING FESTIVAL** (1937) Ben Harrison, director.

5. **YELP WANTED** (1931) Dick Heumer, dir. The first SCRAPPY cartoon.

6. **THE HORSE ON THE MERRY-GO-ROUND** (1938) Ub Iwerks, director.

7. **SCRAPPY'S ART GALLERY** (1934) Sid Marcus, director.

8. **IMAGINATION** (1943) Bob Wickersham, director, Academy Award Nomination.

9. **DISARMAMENT CONFERENCE** (1931) Ben Harrison, director.

10. **A PEE-KOOL-YAR SIT-CHEE-AY-SHUN** (1944) Sid Marcus, director, LI'L ABNER cartoon.

11. **LI'L ANJIL** (1936) Ben Harrison, director.

12. **THE CARPENTERS** (1941) THIS CHANGING WORLD Series. Released by Columbia. Paul Fennell, director. Cartoon Films Limited.

BLA BLA BLA

by John R. Dilworth

Welcome back toons! I hope you had the best summer. This past July our last newsletter of the season blew up. We put them in a corner mailbox and over the holiday weekend some creative type deposited a block buster in that very same mailbox. A friend of the ANYMATOR, who also happens to work for the post office, received the charred remains and sent them on to Linda Simensky. The newsletter had to be printed and sent out all over again. Boo-hoo.

Hanna Barbera's new animated series, 2 STUPID DOGS, is scheduled to air in September on TBS. I would love to be impressed and see something new. Let's check it out. I don't have a date as of this writing but I can't know everything. The picture I can't wait to see is Tim Burton's NIGHTMARE BEFORE CHRISTMAS. This is the first major league full-length stop-motion feature to hit the screens since I stopped sucking my thumb. Directed by Henry Selleck the story centers on ambitious Jack Skellington who kidnaps the Jolly Fat Man. Interesting here is the use of a computer program developed to create perfect mouth shapes unique for each character's dialogue. I hope this film drop-kicks my eyeballs out like the first time I saw WORN TROUSERS. Not only is WORN TROUSERS a great film it also establishes without question that clay is a medium one can make a successful commercial feature with.

I would love to see a successful animated feature done by a studio other than Disney. I just cannot believe how many have been so disappointing. AN AMERICAN TAIL 2, BEBE'S KIDS, COOL WORLD, FERNGULLY, TOM and JERRY, the unmentionables slipped into the market by H&B, all of these films missed. The good news is animated films not done by Disney continue to be produced. A feature is going to break soon based on BATMAN: THE ANIMATED SERIES. I wish this film luck of course, but when speaking with Bruce Timm I felt uneasy when told the animation will be a little better than that of the series. MGM and the Zanuck Company will be bringing BETTY BOOP to the big screen. Jerry Rees and Steven Paul Leiva are producing this pic and have offered the lead to Bernadette Peters. Cheryl Chase, who is a powerhouse of a voice talent, was also considered, but a name i$ a name ... BETTY BOOP is actively seeking artists in all departments. If you are interested give these guys a call (818) 567-2200. No word yet on a distributor for Art and Gloria's animated GUMBY feature. Stay tooned.

If you're not familiar with Harvey Deneroff's THE ANIMATION REPORT, I highly recommend you add it to your animation library (818) 346-2782. In Hollywood we hear Mike Judge is hot. Happyville wants the creator of BEAVIS and BUTTHEAD to pass around some of that magic glue his characters sniff. I am a great fan of the show and I cannot imagine what other goodies Mr. Judge has stored away. A studio I believe is about to enter a golden age is SPUMCO. I continue to be impressed with the desire of this studio to make cartoons. SPUMCO started a new publication to answer the deluge of fan mail and better yet, the studio's next series, HE-HOG, THE ATOMIC PIG, will soon be kicking ass where ever evil breathes. Write: Spumco, 7605 Santa Monica Blvd. # 591, Los Angeles CA 90046. This is just a recommendation... go to the next SIGGRAPH and know what is happening while

you sleep. We really should talk more about this event but that would be another article. In one sentence, tomorrow is interactive multimedia. God bless you.

Have you noticed all the different scores from animated films on the market recently? To mention a few... SNOW WHITE AND THE SEVEN DWARFS, THE TUNE, THE CARL STALLING PROJECT and TEX AVERY CARTOONS.

Disney's ALADDIN is a great animated feature isn't ? So is Richard Williams' THE COBBLER AND THE THIEF. But could I be mistaken believing the two films were written by the same author? You bet they weren't. I have recently seen a rough cut on 1/2 inch of COBBLER and wanted to cut my hands off for daring to hold a pencil. It was like sitting beside a lake on a hot summer's day and you took your finger and very gently ran it across the water's surface. Your whole body cooled. You will hear more in future issues. I am surprised Disney-dollars haven't found a way into Michael Sporn's pockets. This guy is unbelievable. This winter Michael begins production on a HBO series based on american literature mysteries. His studio will produce six half-hour films. What is that, two features? Somebody give him a few million dollars already. Anyone hear who is occupying the second floor on 632 Broadway. Wasn't that address formerly Broadcast Arts? JUMBO PICTURES is close to inking a deal with Sony Pictures to produce a theatrical short. Much luck to those good eggs. Ralph Bakshi has returned to the Big Apple. Although I have not had the time to lunch with Ralph and confirm this writing I have learned through an artist, who is feeling-out the talent in N.Y., that Ralph is serious about a possible feature production here. Not long after I learned this, Ralph called and when I congratulated him on COOL WORLD, he simply said, " Fuck you. That was the worst experience of my life." He was probably joking but if Ralph does decide to produce a film here that could be really cool for this little island. Surprisingly, Premiere's September issue ran a list of the ten best erotic movies ever made and among the jury was Ralph Bakshi. The sexist movie ever made, FRITZ THE CAT...ooops! I mean, LAST TANGO IN PARIS.

This is getting long. Just a few more words. When I broke into animation here I believed it to be a small family-type community because it is rather small in New York. And everyone really does know of one another. That is why we should encourage more honest, two-way communication and civility. As an artist hired by producers I try my best to my abilities to deliver a good job and when I have artists working for me I expect the same standards. Being familiar with both worlds I realize how hard it is to make films and commercials and how difficult it is to encourage the best from workers. But we should never give up. There are artists I want to strangle they're so thick headed, but I can't give up on them. I just holler and we move on. Civility is required for everyone. From the leaders to the workers. Artists want the assurance of having a job the next morning and producers want the confidence of knowing the job will be a successful and happy one. That is the only way to get animation moving on ones.

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Congratulations to Lee and Helene Corey on the birth of Lealexander. Also our very own Bill and Mary Ann Lorenzo are expecting their very first toon scheduled September 17. Much health and wonder to both families.

This column will be taken over by Howard Hoffman beginning next issue. I am very glad to have Howard on as he has been producing film animation in New York for many years and I am sure will make for a wonderful read.

To contact Howard, call (212) 362-8872.

Love, Dil.

FAITH HUBLEY: A STUDY IN COURAGE

by David Ehrlich

This is the second part of an interview conducted with **FAITH** Hubley. Part One was included in my ANIMATED COUPLES column, as the focus of the discussion was the working relationship between **FAITH** and her husband, John Hubley. This second section focuses upon **FAITH** Hubley. All too often, articles in the field discuss animated films as if they are somehow autonomously created, separate from their creator. But these films, the best of them, are made by real life human beings who must tighten their belts, risk their family's security, and endure physical and mental hardship to bring to completion a work of dedication and love. Especially in these times of increasing commercialization of our best animators, it seems more important than ever to pay homage to those artists who have continued to persist in their artistic vision despite personal pain and hardship. I begin with **FAITH** Hubley, with a story of courage. It is the kind of courage that can stand up against a death sentence of terminal cancer and make one morally committed, personal film a year for the last seventeen years. And it is the courage to speak openly about it to us, in the hope that we can all begin to express our personal fears about sickness and death and failure, and, in so doing, gain the strength to put them behind us.

DAVID: **FAITH**, 1973 was a very difficult year for you and John, wasn't it?

FAITH: Yes. 1973 was the year we finished COCKABOOD. Johnny went into a depression, which he did periodically after the finish of films. It was the first film in which we shared director credit...which might have contributed to the problem.

DAVID: Was he able to talk about it?

FAITH: Barely. Often, he just withdrew. At other times, he indicated that he felt he was losing his identity. I urged him on and suggested the collaboratiuon was becoming strained, perhaps painful. Naturally, I who felt all was my fault suggested that I leave the studio. After much soul searching, I decided to make the break, on June 13th. I rented a painting studio and we agreed I would continue until the three films in progress were finished...but the mornings were mine.

DAVID: This was the year of your cancer diagnosis too?

FAITH: Another one of our marriage vows was to have our physical examinations on the same day. If the verdict were good, we could celebrate. If otherwise, then we could help each other. On October 12th, we made our appointments on the same day but went separately. Our physician was closing his private practice in order to volunteer his services in the highlands of Guatemala. I was happy for him and was his last patient. Routinely looking for lumps, he found the whopper. I had seen it too but stupidly thought it was a sign of middle age, like a double chin. I was rushed to the surgeon, the mammogram factory and back to the surgeon, who scheduled surgery in the immediate future. While examining me, he asked me what my husband did. This was the beginning of a nightmare. I felt out of control and humiliated. The mammogram doctor made dirty jokes and soon I realized that this approach was unacceptable to me. Johnny finally caught up with me at the second visit to the mammogram factory where my pictures were lost, then found. Johnny was ashen grey and I knew that breast cancer was beyond him.

DAVID: Men generally can't cope with this.

FAITH: Yes they can. It is just that they sometimes are not brought up to cope. My two sons can cope and so can my two daughters and their husbands. Johnny felt threatened and continually looked as if he were having a heart attack...so that in addition to my other problems, I felt I was killing him. So I suffered guilt for getting the disease and guilt for punishing my best friend and beloved. I told Johnny I would not go back to

that surgeon, that I did not want an operation in New York (this was during the hospital workers strike) and that I had to fly to Oregon to tell Mark about my cancer. On the way, I sought counsel from my friend, Bill Coffin. He assured me that I had choices, and he called Richard Selzer at Yale who accepted me as a patient.

DAVID: At that point, was Johnny more able to accept this?

FAITH: He did his best. I believe that the fact that he didn't instantly run to the other end of the world, was much to his credit. Besides, in the seventies, cancer was tabu, hush-hush and terrifying. In addition, one did not talk about it. I think I was born a contrary because I talked a lot. It seemed so unjust, that SILENCE was imposed upon the afflicted. We visited Dr. Selzer together and agreed upon surgery as the solution. All I needed was a bed at Yale-New Haven Hospital. At this point in time, John and I had three films to complete. At a pre-arranged luncheon in New Haven with one of our Carousel (EVERYBODY RIDES THE CAROUSEL) consultants, I routinely called the studio in New York and learned of an available bed...the next day. After a little consultation, we agreed to admitting me that afternoon, after our VOYAGE TO THE NEXT class at Yale. I shocked Johnny and myself when I found myself telling the students that I was scheduled for surgery the next day. I explained as much as I knew and invited our students to visit, ask questions, etc. From that moment on, I have tried to share my experiences and feelings about cancer. I observed that the "breast" part of breast cancer was hard for the male students to discuss. In a flash, I could see the symbolism of breast as a source of food, comfort, beauty,etc,etc. John went home to stay with our children, and I was alone in the hospital. A student sneaked into the room and hung a Marx Brothers poster on the wall and wrote, "Good Luck"! The next morning was the surgery. I was bumped by an emergency and had an hour long talk with a Yale medical student who was trying to decide between medicine, psychoanalysis and painting as a career. He became a painter. The next day, after the operation, John, Emily and Georgia came to visit. I was trying to wash my hair, my daughters helped me, and for the first time I stopped feeling contagious.I was back at work within two weeks, began radiation and in May of the following year, more lumps. Richard warned me to prepare for death within six months.

"It was the first film in which we shared director credit.... which might have contributed to the problem."

DAVID: What did you feel?-

FAITH: A need to make lists. Having had two near death experiences before, I expected to die young. I wanted to make a film of my own about women. Johnny said he would finish it for me if need be. In June, In Zagreb, I found a way to make this film with the World Council of Churches.

DAVID: Well, when you were told about the six months, did you make any plans that were different from what you would have made otherwise?

FAITH: I accelerated all. Johnny was approached to do WATERSHIP DOWN. I had no interest and decided to let Johnny go his own way. I spent time with my children discussing their futures and we finished VOYAGE TO NEXT, a film dear to my heart. And I did the storyboard for WOW with my class at Yale.

DAVID: Was Johnny in New York with you?

FAITH: On and off. In July, we took a long voyage to Europe with our four children and upon our return, we worked out a schedule which permitted me to finish WOMEN OF THE WORLD, my share of CAROUSEL, etc. More lumps in September, and in November, back to the hospital for a week of tests and then the start of chemotherapy. In 1975, PEOPLE, PEOPLE, PEOPLE was finished...another lump in July, and I decided on a month of solitude in Maine. My family visited and we all gave John our encouragement to go to London and direct WATERSHIP DOWN. WOW was accepted at Cannes and chemotherapy was completed in 1976...in the merry month of May and CAROUSEL was finished. I visited John in England in August with our daughters, and John and I went to Norway for our last vacation. He was fired upon his return to London. Georgia, Emily and I were in Venice, and we all reconvened in New York.In September John suffered from heart failure. DOONESBURY began, we also started on the COSMIC CONCERT, (which eventually transformed into THE COSMIC EYE) and in February, Johnny went to Yale New Haven Hospital for a bypass which was successful but due to a damaged aorta, John never left the operating table. After John's death, I finished the DOONESBURY SPECIAL and continued to make one film per year. In 1979, another baby lump arrived, which I am convinced, I made go away...and then no further spread of cancer.In 1990, a mysterious spot appeared on my lung. The immediate assumption was the return of the 'big C'. This time, my children and their wonderful mates rallied. We did everything together and they took charge. It was amazing, revisiting the same hospital and everything, but we were prepared and I never felt alone or abandoned. The operation in December revealed the true nature of the spot as having nothing to do with cancer, and now I have a lung minus 1/4, and I do fly lighter.

DAVID: Wasn't your artistic struggle as painful as your struggle for survival?

FAITH: Not really. The first ten years after John died, I can't describe! The main problem was that I suddenly realized that I didn't exist. Few people believed I was capable of anything. To this moment, people often credit my solo work to John and I have to fight like a maniac to establish my own presence, my own persona.

DAVID: In what ways did you fight to establish your own identity?

FAITH: By the steady output of my work. By careful explanation of my work methods, by the support of my distributors who believe in my work, and by the friendship extraordinaire with my family and extended family who continue to support, help, cheer me on and love me. Finally, I know who I am and that is all that matters.

DAVID: It must be a real triumph to have had a week at the New York Public Theater and now an hommage at the Venice Film Festival.

FAITH: Yes, it is all a dream come true! But the real triumph is that I can look in the mirror and like the person I see. Actually, I have a very good life. I love making films. I love my family, my grandchildren, my cello, merriment, art, laughter, dreams. The only difficulty is financial, but isn't that the problem for most artists? I feel like I am growing backwards...and I'll probably die laughing.

FILMS BY FAITH HUBLEY

SEERS AND CLOWNS (1994)
(In Prodution) CLOUDLAND (1993)
TALL TIME TALES (1992)
UPSIDE DOWN (1991)
AMAZONIA (1990)
WHO AM I (1989)
YES WE CAN (1988)
TIME OF THE ANGELS (1987)
THE COSMIC EYE (1985)
HELLO (1984)STARLORE (1983)
ENTER LIFE (1982)
THE BIG BANG AND OTHER CREATION MYTHS (1981)
SKY DANCE (1980)
STEP BY STEP (1979)
WHITHER WEATHER (1977)
SECOND CHANCE: SEA (1976)
W.O.W. (WOMEN OF THE WORLD) (1975)

FILMS BY JOHN & FAITH HUBLEY

A DOONESBURY SPECIAL (1977)
EVERYBODY RIDES THE CAROUSEL (1976)
PEOPLE PEOPLE PEOPLE (1975)
VOYAGE TO NEXT (1974)
COCKABOODY (1973)
DIG (1972)
EGGS (1970)
OF MEN AND DEMONS (1968)
ZUCKERKANDL (1968)
WINDY DAY (1967)
THE CRUISE (1967)
URBANISSIMO (1966)
TIJUANA BRASS DOUBLE FEATURE (1965)
THE HAT (1964)
THE HOLE (1962)
OF STARS AND MEN (1961)
CHILDREN OF THE SUN (1960)
MOONBIRD (1959)
TENDER GFAMNE (1958)
HARLEM WEDNESDAY (1957)
*ADVENTURES OF AN * (1956)*

ASIFA-INTERNATIONAL REPORT

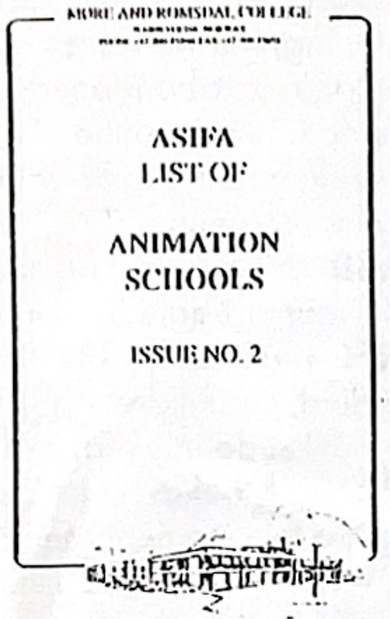
by David Ehrlich

ASIFA EMPLOYMENT DATABANK

In the last issue of the ANYMATOR, all International members received forms from the new ASIFA EMPLOYMENT DATABANK in Prague. The Databank has taken three years for Antran Manoogian (ASIFA-Hollywood), Jiri Kubicek (ASIFA Czechia) and myself to implement and it is now fully operational and free of charge to all ASIFA-International members. If you are interested in seeking work, fill out the potential "Employee" form in as much detail as you can and send it in to the given Prague address. Your data will be placed into the Databank and will be printed out for those employers seeking workers who fit your general description. It will probably take a few more months before employers begin to access the files, but Disney is already in contact with Prague.

ASIFA LIST OF ANIMATION SCHOOLS: ISSUE NO. 2

Our Secretary General, Gunnar Strom, has just published the second edition of a booklet listing over 200 schools around the world teaching animation. Included in the accompanying text is such information as the number of students in the programs, average age, specific courses of study, tuition fees and living expenses, and names and addresses of contact people for international exchange. The Booklet is available free of charge to all ASIFA-East members who are also International members. Send me a self-addressed, 7"x10" envelope with $.87 postage, for immediate return.



THE BERLIN ARCHIVE

All film holdings in our ASIFA Archive are presently being transferred to video for circulation among our member groups. We are using PAL standard for now. We hope to go to NTSC for our North American members within the year and will keep you posted.

NEW MEMBER GROUPS

At the Annecy meetings of the ASIFA Executive Board, we accepted the following new groups: Mongolia (11 members);l ASIFA Nordic (about 70 members from Denmark, Estonia, Finland, Iceland, Latvia, Lithuania, Norway and Sweden); Slovakia (29 members); Slovenia (7). Including the members from these new groups, a total of 173 new members were added to the International membership.

ASIFA NEWS

By now, all International members should have received a copy of ASIFA NEWS, Nos. #1 and #2. The new journal, published now in Prague, is twice the length of the preceding journal, allowing for more in-depth articles on animation and animators around the world. The last issue featured interviews with ASIFA-East members Amy Kravitz and Steve Subotnick,as well as with Shanghai director, Te Wei. Also included were articles on animated film production in Bohemia and Moravia and on the work of Japanese experimental animator, Takashi Ito. If you have paid your 1992 and 1993 International Membership dues to Tissa David and have not received your journals, please let me know immediately so that I can straighten it out. If you have not paid your dues, or have never been an International member, but wish to start using the Databank, to send for your free SCHOOL LIST or start receiving your quarterly ASIFA NEWS, contact Tissa David for membership details.

David Ehrlich, Vice-President, ASIFA-InternationalRR I, Box 50, Randolph, VT. 05060

■ News ■

© Noori Zarrinkelk, Tehran

DAVID EHRLICH TO IRAN

The Isfahan Film Festival in Iran has invited David Ehrlich to screen his films and to teach a workshop there in September. After the Festival, he will go on to Tehran to teach at the Art Institute. In late June, the day after Ehrlich accepted the invitation, U.S. missiles hit Iraq and he quickly faxed his friend in Tehran, Noori Zarrinkelk, to ask if he would still be welcome in a Moslem country. This cartoon, immediately drawn and faxed back, was Noori's answer.

VIDEO EXPO IMAGE WORLD featuring the latest in digital technology, computer animation and interactive media. At the JACOB JAVITS Convention Center, Eleventh Avenue at 38th Street. Exhibits from October 4-6. For information on free admission to the Expo, call 1-800-800-5474.

ASIFA-East member TERRY THOREN has moved his EXPANDED ENTERTAINMENT offices. The company is run by Ben Levy and Carol Bloch. The new office is located at 5889 Kanan Road, Suite 317, Agoura Hills, CA 91301, phone number 818-991-2884.

SAVE THE EARTH is a 26-part series of half-hour programs about the environment, produced by ASIFA-East member **ED DARINO**. The content of each episode reflects a sensitivity towards urban, suburban and rural living with emphasis on how each living link in the ecosystem interrelates with the others in a particular habitat.

ASIFA-East member DAVID EHRLICH *spent part of his summer teaching animation classes for children in San Francisco at the CARTOON ART MUSEUM. David also presented a program NEW AND RECENT WORKS OF AMERICAN INDEPENDENT ANIMATION at the PACIFIC FILM ARCHIVE in Berkeley. Featured in the program were works by ASIFA-East members JANE AARON, GEORGE GRIFFIN, FLIP JOHNSON, AMY KRAVITZ, SKIP BATTAGLIA, JEFFREY SCHER and BILL PLYMPTON.*

CANDY KUGEL, VINCENT CAFARELLI, MICHAEL SPORN and JOHN SCHNALL are ASIFA-East members who were included in this year's GOLDEN GATE'S AWARDS COMPETITION at THE EXPLORATORIUM in San Francisco, which was held in July.

THE 50TH MOSTRA INTERNAZIONALE D'ARTE CINEMATOGRAFICA OF VENICE (Venice International Film Festival) will feature an **HOMAGE TO JOHN AND FAITH HUBLEY** in the section WINDOW ON PICTURES. The festival runs from August 31st to September 11th, 1993. The festival will feature TENDER GAMES, THE HAT, URBANISSIMO, WINDY DAY and OF MEN AND DEMONS by John and Faith Hubley and TALL TIME TALES and CLOUDLAND by Faith Hubley. Faith Hubley will attend the festival.

While the Jersey Tunnel, the Empire State Building and The World Trade Center successfully evaded The FOURTH OF JULY TERRORISM threat, ASIFA-East was not so lucky. As most members know by now, the June/July issue of ANYMATOR arrived a month late due to a strategically placed firecracker in a US Postal mailbox, which reduced most of the newsletters to a pile of ash.

FILMFESTIVALS

BLACK MARIA FILM AND VIDEO FESTIVAL A widely traveling and respected festival. Now accepting preliminary applications. Seeks artistically and conceptually provocative works of up to ninety minutes in length, any style or genre. Entry fee is $25. Cash awards and exhibit honoraria totaling $10,000. Deadline: November 8, 1993. For application and guidelines: Black Maria Film and Video Festival, c/o Dept. of Media Arts, Jersey State College, 203 West Side Avenue, Jersey City, New Jersey 07305, phone 201.200.2043.

ASBURY FILM FESTIVAL Non competitive festival for independent short films under twenty five minutes. All genres accepted. Held at NYC's Fashion Institute of Technology. Over 1,000 people attend annually. Entry fee $40.00, Deadline: August 30. For further information contact: Doug LeClaire, festival director, Asbury Film Festival, 207 East 37th Street, Suite 5D, NYC 10016, phone 212.687.1988.

CENTRAL FLORIDA FILM AND VIDEO FESTIVAL 11th annual competitive showcase for independent and no-budget films. Categories include: narrative, documentary, animation and computer animation, experimental. Deadline: August 21. Entry Fee: $20. Contact: Jason Neff, Association of Cinematic and Video Arts, 15 1/2 North Eola Drive, #5, Orlando, Florida, 32810, phone 407.839.6045.

WOMEN IN THE DIRECTORS CHAIR Film and video festival. Now in its thirteenth year. Showcase continues to provide arena for the artistic visions of women filmmakers. Categories include animation and computer animation and experimental. Entry fee: $15.00. Deadline: October 1. Contact: Women in Director Chair Film and Video Festival, 3435 North Sheffield Avenue, #3, Chicago, Illinois, 60657, phone 312.281.4988.

CLERMONT-FERRAND INTERNATIONAL SHORT Short films of all genres. 48 countries are represented in this competition which showed to a public of over 75,000 in 1993, making it one of the largest film fests in France. Open access market atmosphere, attended by producers, directors, TV buyers and short film programmers. Films must have been completed after January, 1992. Deadline: November 2. For additional information contact: Roger Conin, Festival du Court Metrage de Clermont-Ferrand, 26, Rue des Jacobins, 63000 Clermont-Ferrand, France, phone 33.73.91.65.73.

Resources

by Margaret Frey

THE VISUAL ARTIST HOTLINE is a free service providing legal information, international artists' exchange programs and information on grants, funding and other services for artists in your area. Call 1-800-232-2789 to speak directly with a representative

NATIONAL ENDOWMENT FOR THE ARTS - MEDIA ARTS deadline for 1994 is October 29 in the Film/Video production category. Grants are generally made for the production of single film and video projects which exemplify the use of these media as art forms. All phases of a project are eligible for support. Grants to individuals range form $10,000 - $35,000. For application contact: Media Arts Program, Room 720, National Endowment for the Arts, 1100 Pennsylvania Avenue NW, Washington D.C., telephone 202-682-5452.

THE FUNDING EXCHANGE/PAUL ROBESON FUND supports independent animation projects with an emphasis on socio-political issues. Projects which address the ills of society (racism, sexism, environmental issues, homelessness, etc.). Individual projects must apply through a tax-exempt sponsoring organization. Deadline for applications is December 1, 1993. Grants awarded range from $5,000 - $10,000. Write for an application and guidelines. The Funding Exchange 666 B'way, #500 NYC 10012

MEDIA ALLIANCE MEDIA ARTS FELLOWSHIP PROGRAM is awarding three fellowships of $5,000 to emerging artists working in media. Applicants must be under 30 years of age and reside in New York State, must have completed college or formal training and must be economically disadvantaged. Deadline is October 1. For application contact: Media Alliance, c/o Thirteen/WNET, 356 West 58th Street, NYC 10019, telephone 212-560-2919.

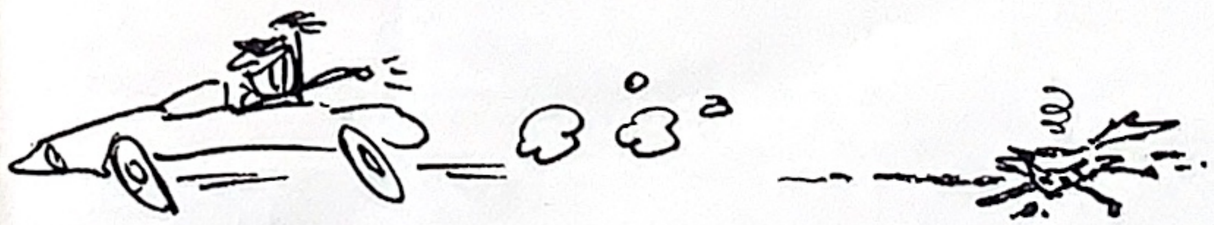
VISUAL STUDIES WORKSHOP is seeking work for its 13th "NO-TV and MOVIES" series to be broadcast on Channel 19 in the greater Rochester area and exhibited in the Visual Studies Workshop Gallery. Artists and producers in all genres of independent film are encouraged to submit videotapes up to 28 minutes in length. All formats of film and video are eligible, but a high quality 3/4" videotape copy must be submitted for preview. A fee of $16.50/minute will be paid to those whose work is selected for broadcast. Deadline for submissions is September 15. Further information contact: "NO-TV and Movies" c/o Visual Studies Workshop, 31 Prince Street, Rochester, NY 14607, telephone 716-442-8676.

WOMEN IN FILM FOUNDATION Lifetime TV Completion Funds. Grants ranging from $25,00 - $50,000 for completion and delivery of films and videos consistent with WIF's goals, at least 50% of production personnel must be women and subject matter must relate to women and be of general interest. Lifetime Completion Grant, Women in Film Foundation, 6464 Sunset Boulevard, Suite 900, Los Angeles, CA 90028.

CITE INTERNATIONALE DES ARTS is an artist's residence located in Paris, France. Film/Video artists interested in working in multi-cultural environment in Paris should contact CIDA to request an application for the residency program. Deadline for this year is September 15. Contact: Simone Brunau, Cite Internationale Des Arts, 18, rue de l'Hotel de Ville, 75180 Paris Cedex 04. Telephone 1-42-78-71-72.

AMERICAN FILM INSTITUTE INDEPENDENT FILM & VIDEOMAKER PROGRAM. Stated purpose: "To encourage and support the continued development of the moving image as an art form through funding productions that emphasize the creative use of the media." Grants ranging up to $20,000. Deadline: September 15. Call or write for application and guidelines: AFI, 2021 North Western Ave., PO Box 27999, Los Angeles, CA 90027-1625, Telephone 213-856-7787. Fax 213-467-4578.

BUNTING FELLOWSHIP PROGRAM for women filmmakers and visual artists apply for one-year appointment at the Radcliffe Institute for Independent Study. The program seeks to support women of exceptional promise and demonstrated accomplishment. Applications are judged on the quality and significance of the proposed project, the applicant's record of accomplishment and the potential importance of the fellowship at this stage in the applicant's career. Mary Bunting Institute of Radcliffe College, 34 Concord Avenue, Cambridge, MA 02138, telephone 617-495-8212.



JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION grants range $10,000 -$30,000. To further the development of scholars and artists by assisting them in research in any field of knowledge and creation in any of the arts. Application deadline is October 1. For application and guideline contact: John Simon Guggenheim Memorial Foundation, 90 Park Avenue, New York, New York 10016, telephone 212-687-4470.

ANIMATORS WANTED You draw. We scan and paint. Limited or full animation. Digital distribution. Remarkably low pay. Contact Robert Purser, Box 466, El Dorado, CA 95623.

ANIMATORS WITH REALISTIC STYLES wanted for volumetric CD-ROM project which will look like a movie storyboard (people, cars, street scenes) No familiarity with computers necessary. Send xeroxes of your work and resume to Lee Marrs Artwork, 1629 Parker Street, Berkeley, CA 94703. Fax 510-644-3053.

HELP WANTED (North Carolina) Growing animation company seeks cel animators to work on TV specials. Send VHS reel, resume and salary history to: John Lemmon Films, Inc., 1216 Pinecrest Ave., Charlotte, NC 28205. Telephone 704-532-1944.

COMPUTER ANIMATORS WANTED (Vancouver, B.C.) New international computer animation company seeks animators and assistant animators with SGI and Softimage experience. Long term employment opportunities available. Send resume and salary requirements to: Animator, 3rd Floor, 2339 Columbia Street, Vancouver, B.C. V5Y 3Y3.